

Grafica

New Directions For Positive People

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25¢

February Is BLACK HISTORY MONTH



Langston Hughes

Minority Trade Association Launches Academic

Probe

Washington, D.C.-- A call for scholarly papers has been issued recently by the American Association of Minority Enterprise Small Business

Investment Companies (AAMESBIC). Patricia D. Jacobs, President of the Washington-based trade organization said, "the project is designed to

expand the now limited body of knowledge on capital formation alternatives. We hope that our efforts will play a part toward ensuring the

future growth and development of minority business enterprise."

Data collected from the U.S. Census Bureau Surveys, indicate that over the last ten years, minority businesses and the characteristics of minority-owned businesses have changed little since 1972. In addition, an overwhelming number of minority businesses are concentrated in two areas--in the retail market and in the services industries. Although there are multiple factors which contribute to the limited growth of minority business, the major factor as seen by the American Association of MEBBICS is the limited access minority entrepreneurs have to sources of capital.

The project, whose formal title is "Alternatives to Minority Capital Formation: An Academic Probe," is directed specifically toward the academic community; however, other concerned citizens can participate. Papers of limited length should be submitted to AAMESBIC by February 26, 1992.

Following that date a distinguished panel of judges will review the papers. An award will be presented to those authors whose papers are selected for publication in a special issue of the **Journal of Minority Business**.

Finance.

For further information about the Academic Probe, contact Beatrice W. Wilkins, AAMESBIC, 915-15th Street N.W., Suite 700, Washington, DC 20005. 202/347-8600.

Black History Quiz

1. In 1930 he opened the National Memorial Book Store in Harlem.
2. Bessie Coleman was the first American woman to achieve this distinction.
3. T. Thomas Fortune founded this New York newspaper in 1884.
4. In June, 1896, he received the honorary Master of Arts degree from Harvard University.
5. In 1924, he was named a soloist with the Boston Symphony Orchestra.
6. Pioneer heart Surgeon and founder of Provident Hospital.
7. The only American woman runner to win three Gold Medals in the Olympic Games.
8. Who wrote "If we must die, let it be like heroes?"
9. First Black graduate of the U.S. Military Academy at West Point.
10. She made the first authentic blues recording, "Crazy Blues."

Answers

1. Marcus Smith
2. Bessie Coleman
3. T. Thomas Fortune
4. Charles H. Johnson
5. William H. Johnson
6. Daniel Hale Williams
7. Dr. Daniel Hale Williams
8. Claude McKay
9. Booker T. Washington
10. Mamie Smith

LETTERS

Dear Editor:

It was simply an overwhelming pleasure to have my one-man show covered so generously by Grafica in its January 3rd issue.

My appreciation for the coverage also extends to all those hard working and dedicated people on your staff who have helped to create an outstanding community publication. Grafica's "style" has been and continues to be summarized in a word, "quality" (meaning top quality).

Sincerely,

Charles W. Smith

Dear Editor:

Just a note to tell you how much I enjoyed your recent issue of Grafica, especially the article under "Liberia" about sharing histories, and the article about the new President of Essex County College.

Sincerely,

Florence T. Higgins.

Words of The Week

"...In the tradition of Preacher Nat and Denmark Vesey and Gabriel Prosser, W. E. B. DuBois, Paul Robeson, Martin King and Brother Malcolm, we must be prepared to pay some terrible dues for our posterity who are a hundred years away in time and space."

John O. Killens
Novelist, Essayist

Grafica

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On The Cover

James Langston Hughes (1902-1967). This month marks the 80th Birthday of Black America's Senior literary man who wrote to "explain and illuminate the Negro Condition in America." See "Langston Lives--Oh Yes" in this issue.

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The Shipbuilder And The Sailmaker



New ships were always needed to carry on the ever-growing trade between America and countries across the Atlantic. As far back as 1790, Black men were building their own ships to help meet the demand. One, Paul Cuffee, a free man of New Bedford, Massachusetts, built vessels ranging from whalers to cargo ships. He became a successful merchant and navigator as well as an influential man in his community.

Building a ship was considered the "supreme achievement of early American craftsmanship" and took nearly a year to complete. It resembled a large community project and called for the efforts of almost every type of skilled worker in the city.

The many craftsmen involved were shipwrights, joiners, carvers, cabinetmakers, blockmakers, coopers and smiths, who cut, framed and put the thousands of pieces together. It was backbreaking work.

Before a vessel could be launched, the skills of the sailmaker and riggers were needed to complete the job. Large canvas sheets were shaped, stitched and fitted properly. When ready, the canvas sheets or sails were systematically attached to the mast and yards. Some fully rigged ships had as many as 37 different sails, all supported and worked by ropes and chains.

Robert Smalls of South Carolina had hoped to buy his family's freedom by hiring himself out as a sailmaker and rigger in Charleston. Because of his years of experience, Smalls found work in the harbor. But because he was a Black man, he was forced to work for low wages.

So when this method of earning money proved too slow, he used his knowledge of ships to seize a Confederate steamer and flee north with his family. Once free, he gave the boat to the Union Navy.

After the Civil War, Smalls became first, a South Carolina legislator and later, an outspoken U.S. Congressman.

Many other Black men's lives were bound to the sea. In fact, by 1850, nearly one-half of America's seamen were Black. And they all used their special skills to build and run many of the nation's vessels.



Langston Lives Oh, Yes!

By Paul Hendrickson

Harlem then was jazzonia, and Langston Hughes was its coolest trumpet. Harlem then was sleek Black men with rosin in their teeth curled over silver horns in the low wattage of second floor rooms. What did it matter that it was destined to last but a blue hazy second of history?

In this hazy of 1920s time, before the Depression and the riot and the Great War, Harlem was the capital of the Negro universe, jumping and strutting all night. Living there in the middle '20s was like a fantasia of paradise, said the poet Anna Bontemps, who was part of what is now known as the Harlem Renaissance. Bontemps, like most of the others, like Jean Toomer and Countee Cullen, has receded with the blue smoke. But Langston Hughes, poet laureate of Harlem and the American Black experience, stays the "wine-soaked of the jazz-tuned night." You can still hear his music:

The Negro
With the trumpet at his lips
Whose jacket
Has a fine one button roll,
Does not know
Upon what riff the music slips
Its hypodermic needle
To his soul—

Langston Hughes' 80th birthday was last week, on Feb. 1. The poet was not around to celebrate it, of course. He had been dead now nearly 15 years. All last week, under the grandiose title "Langston Lives," Washington was to have celebrated the life and prolific tones of the greatest Black lyric poet this country has yet produced. There were to have been symposiums and exhibitions and concerts, spurred by a black tie affair Sunday night at the Kennedy Center.

But time and weather have a way of wedding lectures. Many of last week's events were canceled due to snow and slow ticket sales. Maybe the Kennedy Center gale will come off this spring, says the producer. Maybe not. Langston lives, all right, but not through gales and intrusions. He lives through his work, and the intensity with which people remember him. And maybe this is just as it should be, however well-intended the tributes were. Hughes, who never took himself very seriously (though he was saying serious things), would likely favor the irony.

Samuel Johnson once said that if the work of an artist can outlast a century it has won a classic. No one can say for certain the work of Langston Hughes will outlive the century, though its power and emotional lecture would seem to promise that. But poetry is a mercenary mistress. Doves—like Harlem's—can rot and die.

What happens to a dream deferred?

Does it dry up



Like a rain in the sun?
Or fester like a sore—
And then run?
Does it stink like rotten meat?
Or crust and sugar over—
Like a syrupy sweet?

Maybe it just sags
Like a heavy load.
Or does it explode?

The Prolific Chronicler

Blaise was then, before it exploded, was Happy Brown's nightclub at 143rd and Lenox Avenues. Harlem then was the Cotton Club, where you couldn't go if you were Black, but where you were more than welcome if you were an intrepid, jaded white venturing up from somewhere down below. They say W.C. Handy himself was turned away from there one night while his own music blared

Downtown at the Palace, Edith Waters was singing "Stormy Weather."

Soon enough, would come the other Harlem, the one that glittered, but like broken glass. Langston Hughes would chronicle that one, too, though never so angrily as those who came behind him, like a James Baldwin, a Ralph Ellison.

I suppose I am considered a spokesman for my people, although I have never consciously tried to be," Langston Hughes once said. "I have written what has happened to me. I don't like being pushed around and humiliated and being made to ride in freight elevators, but I have spoken only for myself."

He was a chain smoker. He liked to stay up all night. He never married.

Almost by the virtue of his amazing output alone, Langston Hughes could be termed unique. He was one of this century's first men of letters, Black or white, excelling not only in the field of poetry, but in novels and plays and stories and autobiographies, too. Even librettos. And he did it with a deceptive simplicity, a seeming carelessness. His best poems seem not poems at all, just black speech. He was a folklorist before the world had vogue.

If Scott Fitzgerald is considered the chronicler of the Jazz Age, but Fitzgerald, for all his genius, seems forever frozen in the amber of the '20s, Langston Hughes, who has never had half the popular acclaim of Fitzgerald, seems to span the century. He wrote nine full-length plays, 10 books of poetry, nine books of fiction, nine juvenile books, two autobiographies. For years he was a columnist for the Chicago Defender. He went to Spain during the Spanish Civil War for the Baltimore Afro-American. He did the libretto for Kurt Weill's opera, "Street Scene." With the possible exception of W.E.B. DuBois, who was there as an angry exile for the Black World several decades before Hughes, no Black writer has had a more profound impact on American culture.

The Busboy Poet

The legend is that he was discovered by the poet Vachel Lindsay at the Wardman-Park Hotel in Washington. Like most legends, it suffers from exaggeration. The old Wardman-Park is now the Sheraton-Park, and it is true that Hughes was a busboy there in 1925, and that Lindsay gave a meeting to which colored people were not invited, and that a near-desperate, entrepreneur poet wrote out three of his poems and slipped them under the plate of the great midwestern poet. It is also true that Lindsay recognized genius in its embryonic form and, unbeknownst to Hughes, read the poems that night along with his own. The next morning The Washington Star came up to the Wardman-Park to get pictures of the "busboy poet." But as Hughes biographer Faith Berry, a Washingtonian, points out: What has been overlooked by the legend makers is that Hughes, though impetuous, had already published poems in several magazines and, in fact,

(Continued on Pg. 15)

Phelps-Stokes Fund Develops South African Program

New York, New York. "The American people must be made aware of the horror of apartheid, the oppression and lack of freedom which is the reality of life for blacks in South Africa, and the Phelps-Stokes Fund is to a unique position to do it." With these words, Franklin H. Williams, President of the Fund and former U.S. Ambassador, announced that Dr. Richard E. Lapchick had been hired to develop a Southern African Program.

Ambassador Williams said that at their semi-annual meeting in November, the Trustees of the Fund had unanimously approved the concept of such a program.

He stated that the Fund was founded in 1911 with a charter commitment to provide educational opportunities for Black Americans and that "until apartheid is dead, we will never be able to fully realize that commitment." It is hoped that once the American people understand exactly what apartheid is and are knowledgeable about the liberation struggles on the part of Black people in southern Africa, they will be better able to express themselves there. "Our entire history as a people who believe in freedom and equality for all dictates that we at least lend moral support to these struggles," continued Williams. "The current administration doesn't seem to see it that way, but I am confident that once the American people know the facts, they'll be sure we move in the right direction."

Dr. Lapchick, who received his B.A. from St. John's University and his M.A. and Ph.D. from the University of Denver, where he majored in African Studies and International Race Relations, met with the Trustees and Ambassador Williams today to discuss the

scope of the program. Since the bulk of the public's information about Africa comes from newspapers and television, a media program is planned. In addition to writing articles for distribution to newspapers, a series of articles will be made to provide reporters in all media with unbiased, up-to-date information and analyses about events in southern Africa. Through its links with developing colleges, which were forged during nearly 75 years of administering to students and the local communities.

The Program will also mount a campaign to convince all American affiliates and intermediaries to observe the unanimously approved United Nations boycott of South Africa. Dr. Lapchick said they have to be made to understand that participation in events sponsored by or held in South Africa legitimizes the apartheid regime. In a similar way, American sports groups will be provided information about apartheid and the sports boycott to an extent in preventing South African teams and athletes from being invited to compete in the United States.

Ambassador Williams stressed that the program is just getting off the ground and that other facets would be added to it as time and events dictate.

Dr. Lapchick has received a number of awards, including the Kinnel Foundation Award for Humanism, and is the author of several books and numerous articles on Africa and South Africa. He was an associate professor at Virginia Wesleyan College from 1970 to 1978 and left a position as consultant to the United Nations Center against Apartheid to join the Phelps-Stokes Fund. He has also been National Chairperson of ACCESS, The American Coordinating Committee

for Equality in Sport and Society, since 1975. ACCESS is a coalition of 30 national civil rights, religious, political and sports groups and has coordinated several important actions including protest against South African participation in the 1978 Davis Cup competition in Nashville and

against the American visit of the Springboks, the national South African rugby team, in 1981.

In addition to developing and implementing the Southern African Program, Dr. Lapchick will serve as interim director of the African Refugee Crisis Campaign. Under the chairmanship of for-

mer Senator Edward Brooke, this program has been launched to raise the level of Americans' awareness about the suffering of African refugees; to encourage support for the relief agencies providing social services; to urge those agencies to be responsive to the educational needs of the refu-

gees; and to obtain support for a program to provide higher education for qualified refugee students as well as employment for displaced professional educators.

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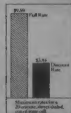
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New Jersey Bell

Musical Tableau Traces History of Black Struggle

"For those who remember, for the generation which must be taught," is the theme of "Now Is The Time," a musical tableau which traces the history of Black struggle in America, and will be presented February 19, at Newark Symphony Hall, 8 p.m. featuring pop and gospel music star Clissy Houston, radio personality Vy Higginsen, and gospel artist Alberta Bradford.

Clissy Houston, of East Orange, has gained fame as a recording and night club star, but her roots remain in the church—New Hope Baptist church of Newark where she is Minister of Music.

Her dynamic recording of "Tomorrow," soared to the top of the pop music charts and in many minds is now identified as "Clissy Houston's theme song," as well as the theme from the Broadway show "Annie."

"Now Is The Time" is narrated by WWRL (New York) radio personality Vy Higginsen, who was formerly a co-host of the television show "Posttudy Black."

She will weave a narrative thread tracing the history of Black people in this country, recounting

their fight for freedom and justice from the days of slavery to the time of Martin Luther King, Jr., and illustrating how the lessons of the past point the way for the future.

That story will be interwoven with music performed by Ms. Houston, the New Hope Baptist Church Inspirational Choir and George Washington Carver Elementary School Chorus of Newark. Also featured will be a choir made up of voices from a host of Greater Newark area churches, a choir directed by famed Newark gospel artist, Mrs. Alberta Bradford.

A true mixed media event, "Now Is The Time," uses photography to give its audience vivid images of Black history, the hope and sorrow, struggles and achievements of Black people in this country.

"Now Is The Time" is directed by Gordon Watkins, an actor, film and television director who was producer, director and writer for the Queen of Angels Community Theater in Newark during the late 1960s. It was written by Joan Whitlow, a reporter for the Newark Star-Ledger, and freelance writer whose articles have appeared in "Essence"

and "Black Enterprise."

Prior to the performance, at 7 p.m. a reception will be held for New Jersey Authors. Susan Roberson, whose book, **The Whole World in His Hands**, details with photography the life of her grandfather Paul Robeson; Dr. Clement A. Price, Rutgers Professor, whose book, **Freedom Not Far Distant**, examines the history of Afro-Americans in New Jersey; Rev. Arthur S. Jones of East Orange, whose book, **Guidelines From Predicament to Liberation**, deals with human direction assuming spiritual dimensions; and Norma Jean Darden of Montclair, whose book **Spoonbread and Strawberry Wine**, is a recipe book that combines family folklore with good food.

Tickets for "Now Is The Time" are \$12, \$10, and \$8, and are available at New Hope Baptist Church, George Washington Carver Elementary School and Bamberger's in Newark.

"Now Is The Time" is a presentation of CPBM Productions of East Orange. For further information, call (201) 678-9649.



Vy Higginsen



Clissy Houston

THEATRE



(L. to R.) Cleavon Little, Andre Robinson, Jr., John Outlaw, Zaida Coles and Giancarlo Esposito in a scene from "Keyboard".

photo by BERT ANDREWS

by Edward Lloyd Fleming

"Keyboard," written by Mart Robinson, was recently presented at the Harry Street Settlement, 466 Grand Street in Manhattan. Its seven-member cast featured Cleavon Little in the title role as Keyboard Higgins, a hard-boiled rhythm and blues singer who fantasizes about the days when he rode the crest of the charts with a hit tune entitled "Forever and Ever." Although he's quick

to admit that he hasn't been anywhere, Keyboard also envisions an eventual comeback. As for his wife, Marguerite, (Zaida Coles), and their two sons, Twenty, (Andre Robinson, Jr.) and Skippy, (Giancarlo Esposito), Keyboard seems almost oblivious to their concerns. An artistically designed setting, perfected by Robert Edmonds, complements the middle-class structure

of the Higgins household. In the opening scene Skippy, who has ambitions to become a lawyer, receives a notification in the mail awarding him a four-year scholarship to college. As a lawyer he hopes to one day expose the injustices borne by blacks before the World Court. Twenty, the older son, awaits the arrival of his friend and dinner guest, Paul, a white gay activist. During the dinner conversation,

Paul, (John Outlaw), contends that the gay activist and Black civil rights movements should align themselves in the struggle against the inequities of the system. He even convinces Mrs. Higgins to use her influence in the church so that he might speak before the congregation the following Sunday morning. "Through the dynamics in the direction by Shawville Perry, the scene then figuratively

changes to the Mt. Moriah Baptist Church. Rev. T. Tucker Aldcutt, (Lex Mosconi), has agreed to allow Paul to speak, but first, insisting the aid of Orabelle, (Loctise Stubbs), a church missionary, he delivers a pulsating and pointed sermon. His text having been taken from Genesis, Chapter 6: 18-20, Needless to say, after the sermon there is no need for Paul to speak. The second act develops Twenty's resolve to move out of the family home, and finally closes with another rendition of, (you

guessed it), "Forever and Ever" sung by the one, the only, the only one—Keyboard Higgins. Inspiring performances were rendered by the creative ensemble despite the play which rated overall somewhere between a B flat and a C sharp. "Keyboard" could stand some tuning. Assisting admirably on the technical end were Otis A. Salld, (choreography for dance sequences), Sandra Ross, (lighting design), Judy Dearing, (costume design), and Reggie Lile, (sound design).

(Continued on Pg. 12)

Warm Weather



if it had been meant to be

I would've been in Mali now-up near
the point where life descended to earth from Sétus

I would've been creaking taking leave of the priestess
Fanta Damba-reluctant to leave her life songs

the Bambara and Dogon might have claimed me
the rugged remnants in my consciousness would have
been shamed into non-existence/exorcised forever-including
future life times

Aren't please bless me-I tried to come

last spring my mind turned to Africa

I began preparing my will for the inevitable
journey to my beginning

I was compelled to share what was calling me there
and anxious to see big sun and all knowing moon

God how I wanted to be there now

I wanted to be there when yang began to rise-when the
sun stood still-when my soul could totally asnapure in
what is left of eternal beauty

but it was not to be-I am here in America and it is

cold, real cold in the east with my wind chilled
remembrances of an imagined Bigger Thomas who could
still be running hopelessly through snow and freeze and fear
in Chi-town
in cold often I think of Wright's metaphor for the dialectical
process
personified in his under-dimensional character-poo Bigger
the thesis Black and cold and invisible in America
the antithesis Africa and the world awaiting the knowledge
we have gathered

the synthesis-transformation, transcending the designated
out the way and on up

I mean, I wanted to be gone from here-walking round the Niger
River, talking to Sumbene and any other body who would feed
me the real food, thanking my Gods for the livin' room, sitting
in big sun looking at trees older than the land of my enslavement
trees that will know of our salvation

cold makes me think warm thoughts of a long ago and a tomorrow

cold makes me meditate on why I am here

for now I am here expecting ancient kindred to make cosmic
entrances to replenish my spirit
in preparation for another kind of spring

I will not-we must not perish in another's "midnight in December"

I am forever renewed by warm weather

January 1982 Copyright © 1982 Pepel Charles

**Pepel Charles lives in New Jersey. Her poetry and writings have
appeared in numerous publications, including NEGRO
DIGEST BLACK WORLD, THE BAY STATE BANNER, ESSENCE,
BLACK PANTHER, and others.**

Black History Month Celebrations...

Trenton State College

Nickie Greening will present at Trenton State College on February 17 with a creative writing session at 1 p.m., an autograph session at 4 p.m. and a lecture and poetry presentation at 8 p.m. in the Brown Student Center (B1).

In addition the college is offering a free "Gospel

Extravaganza" at 8 p.m. in Kendall Hall, a panel on Carter G. Woodson, who also wrote "The Education of the Negro" in 1933 will also take place. Joseph Ellis will examine the conflict between Booker T. Washington and W.E.B. DuBois at 8 p.m. on February 8, and singer

L.D. Frazier will speak on "Evolution of the Black Religious Sound and Its Impact on Contemporary American Music" at 8 p.m. February 11 (B5), both events to be held in the student center.

The college is on Route 31 in Ewing Township. Information: (609) 771-2467 or (609) 771-2264.



Ramapo College

Origins of Black art and music will be explored in an exhibit on West African Art at Ramapo College in Mahwah. The exhibit consists of artifacts lent by the National Museum of African Art of the Smithsonian Institution and will be on display in the college's gallery through February 24.

Included in the collection are pieces from three tribes, the Dogon of Mali, the Yorubani Nigema and the Senulo of the Ivory Coast, such as ritual masks, rhythm pounders, embroidered hand-woven robes, sculptures and

headresses.

On February 9, Dr. David Welch of Ramapo's music department will discuss West African music from the religious, cultural and social aspects, including material gathered during a recent sabbatical there.

The college is located at 505 Ramapo Valley Rd. (Rte 202) Gallery hours are 11 a.m. to 4 p.m. Mondays and Wednesdays and 11 a.m. to 8 p.m. Tuesdays (closed Feb. 15). Admission is free. Information: (201) 825-2800.

Bergen Community Museum

"The Black Presence in the Era of the American Revolution," created by the Smithsonian for the Bicentennial, will be at the Bergen Community Museum from February 4 to February 28.

The exhibit includes historical portraits, manuscripts and documentation showing the role of Black Americans from the Boston Massacre of 1770 to the present, along with an exhibit of paintings and graphics by 25 well-known Black artists, such

as Romare Beardon, Elizabeth Catlett and Jacob Lawrence. A number of traditional West African ceremonial art objects are also on display. A separate part focuses on the "New Jersey Presence in the Era of the American Revolution."

The museum is at East Ridgewood Avenue and Fairview Avenue. Hours are 10 a.m. to 5 p.m. Tuesday to Saturday and 1 to 5 p.m. Sunday. Information: (201) 255-1248.

Upsala College

On February 8, the Black Gold Theater Company will present "Seven Shades of Black" at 7 p.m. in the college chapel at Upsala.

Professor of Black Studies, Patrick J. Cauley, will present and lecture on Adoka Feb. 9, 7:30 p.m. at the college center and the Spirit of Life jazz ensemble of Jersey City will perform from 11 a.m. to 1 p.m. February 10 in the college center.

On Feb. 15, the Upsala College Chapel Choir will perform in the college chapel at 7 p.m., along with the choir from Kean and Seton Hall University, doing a selection of Black music.

A lecture and poetry reading will be conducted

February 16 at 7:30 p.m. in the Upsala college center featuring Newark poet-activist Anaki Beale, and a Black heritage luncheon will be held February 17 at 1 p.m.

Doral Gibson, teacher and freelance writer, will discuss "Slavery: The Untold Story" at 7:30 p.m. Feb. 18. Gerald Jackson, adjunct professor of psychology will discuss "The Black Family" on February 22. Robert Curran, a New York Times editorial writer will discuss "America's New Black Agenda for the 80s" on February 25 and Tribute to Black History Month featuring music, poetry and drama will be held February 26.

Rutgers University, New Brunswick

The Douglass College campus of Rutgers will sponsor a series of lectures featuring members of the faculty who will address issues of import to the Black community. The series will be held in the Robeson Center, 116 College Avenue, all lectures will begin at 8 p.m.

Associate professor of African studies, Ivan Van Sertima, will discuss "Blacks in Science" on February 9; Assistant

sociology professor, Dr. Charles B. Flint will address "The Dynamics of Sex and Race" February 11, and Dr. Clement Price, professor of history will speak on "Afro-Americans and the Problem of Race in New Jersey History" on February 22.

On February 6 and 7, performances of the play "Redemption Song," attributed to the late Jamaican reggae king Bob Mar

ley, will be held at 8 p.m. in The Rutgers Lodge on George Street. Maya Angelou, poet, actress, singer and author, will read from her work at 7:30 p.m. in Voorhees Chapel.

The Avonite Theater Company of Philadelphia will present the Broadway play "For Colored Girls Who Have Considered Suicide When the Rain-How Is End," by Ntozake Shange at 8 p.m. in the Student Center.

The Chuck Davis Dancers will perform at 8 p.m.

on February 23 in the Black Student Center in Piscataway and "Urmann" will present a jazz at noon concert in the main lounge of the Rutgers Student Center.

Television journalist, Tony Brown, will lecture at 8 p.m. on February 25 in the Busch Student Center in Piscataway, and a dance recital will be held in the Livingston College gym Feb. 27 and 28. Proceeds will go toward the United Negro College Fund.

"Non Fiction Television"

In recognition of Black History Month, THIRTEEN will present rebroadcasts of three highly acclaimed documentaries from the NON FICTION TELEVISION series: "I Remember Harlem" will be telecast Saturdays at 8 p.m. beginning February 6, with a special one-hour version Sunday, February 7 at 11 p.m.

"No Maps On My Taps" will air Sunday, February 14 at 11 p.m. "Vannetta's World" airs Sunday, February 21 at 11:30 p.m.

"I Remember Harlem" was an exhaustive four-part panoramic appreciation by filmmaker William

Miles of New York City's famous community covering the period from 1600 to 1980, and originally in four parts: "The Early Years: 1600-1930," "The Depression Years: 1930-1940," "Toward Freedom: 1940-1963," and "Toward a New Day: 1963-1980." The one-hour condensed version to be broadcast on February 7 will combine the best of the four programs, spotlighting a community that has nurtured virtually all of New York City's ethnic groups and now serves as the home and spiritual center for much of the city's Black population.

(Continued on Pg. 12)

UNCF To Benefit From Great Queens Of Africa Promotion



Don Miller At Work On Portrait of Makeda, The Queen of Sheba.

New York—The United Negro College Fund has been named beneficiary of a project on African history during Black History Month, 1982. Sponsored by Revlon Professional Products and featuring four influential queens of Africa, the promotion is an offering of 16"x20" full-color live art interpretations of four women rulers: Neneh, Nzinga, the Queen of Sheba and Yaa Asantewee.

As part of the project, Revlon has pledged \$1.00 of the \$4.95 purchase price to the United Negro College Fund for each set of prints ordered. According to UNCF officials the award will be added to its fund supporting the 42 member colleges.

An equally important aspect of the promotion is the generation of awareness of the substantial roles women in general, African women in particular, have played in the history of civilization. With her husband, Akhenaten, Nefertiti succeeded in establishing monotheism, realized in art and a just government during their reign in Egypt's 18th dynasty. Known as well as the mother-in-law of King Tutankhamen, Nefertiti was a powerful woman, an Egyptian, but above all, African.

While the Queen of Sheba has provided four religious groups with a legend and a basis for culture and customs—Christian, Hebrew, Islamic and Ethiopian—the Ethiopian interpretation of the Biblical story is strictly African. As an Ethiopian queen, Sheba, or Makeda as she is known in Ethiopia, journeyed to Jerusalem where she met and reportedly was seduced by King Solomon. That storybook union produced Menelik I. from whom history's

longest line of royalty descends. Though no longer a monarchy, Ethiopia today abounds with Shango legend, artifacts, cultural monuments and exotic customs.

Nzinga signed in what is now Angola from 1623 to 1663, fending off Portuguese and subsequent European domination with her repertoire of talents and strategies, emerging as one of the most respected heroes of modern African nationalism.

A twentieth century hero, the Ashanti Queen Mother Yaa Asantewee gave her warriors, through her own physical stamina and emotional strengths, the resources to defend their heritage and independence from British colonial powers. For her wisdom and loyalty, she is preserved in the annals of history as an astute forger of the political climate that has led to modern African independence movements.

The four paintings were executed by well-known black artist Don Miller of Montclair, New Jersey. Drawing on the expertise, vast knowledge and experience of his friend and colleague, Dr. John Henrik Clarke, African history professor at Hunter College, Miller usually interpreted the historic women as accurately as possible. Their garments and crowns are representative of their respective periods, the blues, though not traceable to any living person, are authentic as far as is known. There are no extant portraits of the Queen of Sheba, for example, whose journey to Jerusalem occurred in the tenth century, B.C.

Miller, a native of Jamaica, V.I., has been painting images of Africans and Afro-Americans for over 30

years, both as a portrait artist and as an illustrator of children's books. Throughout his career, a strong thread of continuity persists—his determination to portray, track people and their heritage in a positive way. The African queens add to his rich portfolio of these strong images.

John Clarke is considered one of the nation's most knowledgeable experts on African history, the worthy professor of African History in the Department of Black and Puerto Rican Studies at Hunter College in New York. He has served as the department chairman and has been affiliated with Hunter for 13 years. His numerous reference papers and articles on different aspects of African world history have been circulated throughout the world. A member of the International Society of African Culture, he also serves on the Advisory Council of the next international festival of African Art. Professor Clarke is the founding president of the African Heritage Association, an international organization with headquarters at New York. He has written or edited a total of 21 books. Among the most well known titles are *Marcus Garvey and the Vision of Africa*, *Malcolm X: The Man and His Times*, *Harlem, USA*, *Harlem: A Community in Transition* and *Slavery and the Slave Trade*.

For further information about the prints, the women and the people behind the promotion, contact: M. J. STINEBAUGH, 98 Alexander Avenue, New York, NY 10014, 212-46-9291. The prints are available through local participation drug stores, finer beauty, specialty and department stores.

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What's Going On

Yaphet Kotto and Cleavon Little Star in "Denmark Vesey's Rebellion"

In 1822, a prosperous free black man named Denmark Vesey risked his life to free his enslaved brothers in Charleston, South Carolina.

Denmark Vesey's story, which took place over 40 years before the Emancipation Proclamation, becomes a powerful 90-minute drama when public television presents **A HOUSE DIVIDED: DENMARK VESLEY'S REBELLION** on Wednesday, February 24th at 8 p.m. ET (check local listings).

The pilot for a pro-

posed series on slavery in America, the program reveals both the human urgency and the historical context of his troubled period in American life.

An outstanding cast, including Yaphet Kotto, Tony Award-winner Cleavon Little, Ned Beatty and Antonio Fargas star in the film, which was shot in authentic period locations recreated in Charleston.

Denmark Vesey's attempt, the many great human events, was a complex interplay of motives and loyalties

Vesey, a successful carpenter who had bought his own freedom, was drawn to lead others to a life of dignity and freedom. Yet, for many reasons, some of the slaves themselves hesitated to fight for their liberty. From the beginning, the revolt was almost certainly doomed to fail. **A HOUSE DIVIDED: DENMARK VESLEY'S REBELLION** captures the people behind the history and portrays one man's heroic leadership in the struggle to be free.

"Now Is The Time," a program of words, music and photography tracing the history of the civil rights movement, will be presented at 8 p.m. Feb. 19 in Newark's Symphony Hall, 1020 Broad St.

In keeping with the spirit of Black History Month, the protests of the slaves, the writings of Frederick Douglass, the

words of Dr. Martin Luther King Jr., the heroism of Fannie Lou Hamer and of all the men and women who fought and marched with them will be re-examined.

"Now is the Time" will feature singer Cleve Houston and Larry Walker. Directed by Gordon Watkins, written by Joan Whitlow and nar-

rated by Vy Higginsen, the program also will include performances by the New Hope Baptist Church, Inspirational Church, directed by Ann Moss, and the George Washington Carver Elementary School Choir, directed by William Pearson.

Civil rights in retrospect

Art Exhibit Works By Candace Hill-Montgomery

Commissioner John C. Egan of the New York State Office of General Services announces the opening of an art exhibit entitled "Hill-Montgomery, Hired Circa 1981."

Works by Candace Hill-Montgomery will be displayed in the Second Floor Gallery of the Harlem State Office Building, 163 West 125th Street, New York City.

Candace Hill-Montgomery, an environmental sculptor and painter, will show recent drawings in addition to her steel circles, wood and handmade paper medallions. Ms. Hill-Montgomery says, "It's public art to be worn, traded or cut. Medallions are 360° of life." The circles of the works reflect her very political view of life, such as "Sharp-Ship," "Blood Pudding," "Let

Them Eat Cake," and "Painted Ladies and Plastic Squares Will."

Ms. Hill-Montgomery is best known for her 1979 exhibit called "Reflections on Vacancy," consisting of yards of silver mylar stretched in frames, windows of abandoned Harlem tenements. She also did two sculptures called "guerrilla art": one in front of the Department of Health and Human Services, Washington, D.C. entitled "Food for Thought" and the other, "General Coldplot, Memorial to Indifference in the Year of Our Lord 1981" across from the World Trade Center at Battery Park. "General Coldplot" was particularly interesting because it consisted of 26 refrigerator doors set in the ground.

Ms. Hill-Montgomery has shown internationally and will have a concurrent show opening February 5, 1982 at the Basement Workshop, 22 Catherine Street in Chinatown where she will exhibit photographs and audio tapes.

A recent recipient of a National Endowment on the Arts Visual Art Fellowship in Conceptual Art, Candace Hill-Montgomery is making a mark in the art world. This exhibition is partially funded by the Beard's Foundation and is curated by the Studio Museum in Harlem.

The exhibit will run through February 10. Gallery hours are 12:00 to 3:00 P.M., Monday through Friday, or for appointment, call Terri Rouse (212) 678-2465.

Blavatsky Musical at Amas

Madama Helena Petrovna Blavatsky—only a name now, barely remembered by most.

But in the late 19th Century, MADAME BLAVATSKY was a titanic figure—mysterious, charismatic—a mystic—

perhaps a charlatan—and one of the great women of her time.

M. A. D. A. M. E. BLAVATSKY lives on today through her Theosophical Society—and on February 4, she will live again in the

AMAS Repertory Theatre production of **THE WINDS OF CHANGE**, a new musical based on her life.

Only a musical, free of the conventions of the

(Continued on P. 18)

Playwright Charles Fuller Conducts Larry Neal Seminar Series

The Frank Silvers Writers' Workshop proudly announces its 1982 Larry Neal Memorial Writers' seminar series, featuring the country's hottest Black playwright and screen writer, Charles Fuller. Mr. Fuller wrote the classic hit play, **The Scottsboro Boys**, which was originally staged and critiqued in 1975 at the workshop. Mr. Fuller's award-winning play, **Zooman and The Sign**, was produced last

season at the Negro Ensemble Company, and has followed this 1981-82 season with his latest masterpiece, **A Soldier's Play**, a New York Times "Top Ten" Play of the Year.

In the first anniversary of the passing of his lifelong friend, the late writer Larry Neal, Charles Fuller is furthering the commitment of this fitting memorial to Larry Neal in the creative form of a six week seminar series in

playwriting for the screen. This intensive series will begin on Wednesday, February 17, 7:00 P.M. and continue for five consecutive Wednesdays through March 24th. The seminars will be held at the PSFW, 317 West 125th Street (at St. Nicholas) third floor.

For registration cost and further information call Jerome Malby at the PSFW (212) 662-8663.

Joseph Delaney Exhibit

PARADES, an exhibition of drawings and paintings of New York City crowd scenes by Joseph Delaney, a 78-year-old Black American scene artist, will be on view at Henry Street Settlement's Art for Living Center, 466 Grand Street, from February 5 to March 14, 1982. The gallery is open Monday through Saturday from 12 noon to 6:00 p.m. and before all performances. Admission is free. This exhibition has

received a special grant from the New York City Department of Cultural Affairs and support from the New York State Council on the Arts. Approximately thirty-five pieces will be shown in PARADES. The exhibition is accompanied by an illustrated catalog with an interview of the artist and remarks by Henry Geldzahler, Commissioner, New York City Department of Cultural Affairs.

The work selected for

PARADES represents fifty years of Joseph Delaney's concern with the urban crowd in New York City. The earliest painting is the small and somber Times Square at Night, done during the midst of the Depression in 1933, the most recent is the 1981 Hostage Day Parade.

PARADES will include the artist's formal parade pieces such as, Anniversary Day Parade, Thanksgiving Day Parade.

ART

New Jersey artist Ben Jones will talk about his work as a painter, print-maker, dancer, designer and teacher at the Newark Museum, on Saturday, February 13, at 1:30 p.m.

The multi-talented artist, who now resides in Jersey City and teaches art at Jersey City State College, was born in Paterson in 1942. He holds an M.A. from New York University and has travelled as far as France, Brazil, Senegal and Nigeria for research on African art and architecture.

Earl J. Hacks, Director of The Fish University Galleries in Nashville, Tennessee, cited Ben Jones as a "reveler and celebrant in the festival of signs, symbols and aesthetic techniques that encompass the world of Black experience both ancient and modern."

"The figures in Ben Jones' works are often modern Black Americans but they seem heritably black with ancient markings, jutting features and classical facial features somewhat akin to the ancient bronzes of Ife," wrote David C. Driskell, Professor of Art, University of Maryland.

A mixed media work by Mr. Jones entitled "High Priestess of Soul" is included in the "Black Artists" exhibit at the Newark Museum, which

opened February 6 and continuing through May 16. The legendary singer Nina Simone is the subject to whom the artist refers in the title.

National and international publications, including *Newsweek*, *Art In America*, *Ebony* and *The Amsterdam News*, have carried favorable reviews about Mr. Jones' art. He has exhibited at numerous museums, including the Museum of Modern Art, the Los Angeles Country Museum of Art, the Studio Museum and the Newark Museum.

In addition, Ben Jones dances and designs costumes for the Chuck Davis Dance Company, who will perform at the Newark Museum on Saturday, February 27 at 1:30 p.m.

Following Mr. Jones' talk on February 13, adults and children are invited to participate in art workshops offered by the Junior Museum. This special program is co-sponsored by the New Jersey Coalition of 100 Black Women. For a list which lists all of the two events offered by the Newark Museum during Black History Month, call 733-6620.

The Newark Museum is located at 1000 Morris Avenue, Street in downtown Newark.

"High Priestess of Soul," (Nina Simone) mixed media work by New Jersey artist Ben Jones. On view February 7-May 15 in the "Black Artists" exhibit at the Museum.



When Drums Were Outlawed

In parts of the antebellum South, Black slaves were banned from banging drums—slowly or otherwise.

"Whosoever master or overseer shall permit his slaves, to beat drums, blow horns or other loud instruments," a 1755

Georgia colonial law decreed, "shall forfeit 30 shillings for every such offense." There were similar statutes elsewhere in the South.

Of course, the prohibition had nothing to do with noise pollution, in the U.S. as in their native

Africa, Blacks beat out long-distance messages to one another on drums, and often these messages were calls to revolt. Indeed, state militia units were sometimes able to quash rebellions in the making after receiving advance warning from the

tribe drum calls. To be sure, African drum music was an effective means of long-distance communication. For one thing, it was far more complex in its rhythms and structures than Western music and thus difficult for whites to

understand. For another, drums could approximate the tones and pitch of human speech, so slaves actually were able to "talk" to each other and thus convey intricate messages—not just code-like signals.

The drum statutes were not easy to enforce, nor did they keep blacks from communicating musically in other ways—such as clapping or stamping their feet. Along with most slave laws, the drum statutes were repealed during the Reconstruction era.

Tributes to Hughes' Lyrics and Legend

(Continued From Pg. 4)

had a book of poems ready to roll off the presses from the Alfred A. Knopf company. The book was "The Weary Blues," and it was to make its author famous. After that, as a critic said, he was like Satchel's trumpet, "Yardbird's" alto.

Langston Levee. So an old man with glossy shits sits in a rocker in a high-rise apartment in Northwest Washington. Harlem was a long time ago, though he was there. "All of us were young then and we went to the same parties," he says. The old man is four years younger than the century, two years younger than Langston Hughes would be were he alive today. The old man's name is Arthur Davis and he is retired from a lifetime of distinguished teaching and writing at Howard and other places. He was among the first in the country to write critical pieces about Langston Hughes. Throughout their lives they would keep in touch.

The old man is sitting with his legs crossed. On the table behind him are a half-dozen fragile volumes of poems and stories inscribed "To Arthur." The old man, the youngest of eight children, most of them dead now, is missing not only on Langston Hughes' life, but his own, too. He was born to a father who was born into slavery, he says. "My father stood on the banks of Hampton Roads and watched the battle of the Monitor and the Merrimack." The old man nods. He invents a caramel finger inside his shirt and rubs a hairless breastbone. And then he says:

"The first time I ever saw him he was standing in front of the Harlem Y with a red parrot on his shoulder. I think he had been to Paris. He had come from one of his trips on a merchant ship. It must have been about 1926. It was later to be alive. You couldn't throw a rock in Harlem without hitting a poet, a musician. Fats Waller lived over top of my brother's medical office. Paul Robeson's parties was across the street. Sometimes you'd see Robeson going in there. Anytime, in front of the Y, you could see Bojangles, yep, Bojangles Robinson.

"With Langston you felt you were in the presence of something terribly important, spiritual. You felt this strange power coming from him which wasn't flattered or flouted. I mean, if you were in the presence of a DuBois you might experience an aloof, absolutely meeting person. With Langston you felt the depth of a man, Langston, I think, was the first professional Black writer of the 20th century. What I mean by that is that before Langston other famous Black writers had attached themselves to schools. Langston made it entirely as a writer. His house—I think it was at East 127th Street—was the home of a working writer. I remember he took me over there one night and showed me his study. All I remember were books."

that, but it must have to do somehow with a universality of vision. Langston Hughes wrote through four decades of American life, from the 20s into the turn '80s. He saw much of the world in his youth he had shipped aboard freighters as a messboy and wrote about many places other than Harlem, though that mysterious city within a city seemed to touch everything he wrote, even when he wrote about Birmingham and freedom trains and little girls blown to bits in unknown churches. As an old man sitting in a Northwest Washington high-rise says, "Some of the things he was saying about Harlem will always be true of heavenkind."

His first published poem was in the official magazine of the NAACP when he was still a boy, and it was called "The Negro Speaks of Rivers." Some people think it among his very finest lyrics. The poem reads like a river. He wrote it on a train, going to Mexico. In a way it is a protest of overbearing he felt toward his oppressive father, the one human being he despised and hated the sight of.)

His biographers largely picture him as an extroverted, happy man, in itself a seeming asser-

tion for a poet. And here, in just three lines, a haiku almost, is a haunting poem called "Salsicida's Note": The calm/ Cool face of the river/ Asked me for a kiss. Langston Hughes didn't die by his own hand. He died of mysterious medical causes that have never quite been revealed. The upcoming biography by Faith Berry sheds some light on the mystery.

On Dec. 6, 1925, on Wardman Park hotel stationery, Vachel Lindsay passed on some advice to a poet about to burst on the world: "Do not let any horizons stampede you." Lindsay said, "Hide and write and study and think. I know what factors do. Beware of them. I know what horizons do. Beware of them."

The stars went out and so did the moon.

The singer stopped playing and went to bed while the Weary Blues echoed through his head.

He slept like a rock or a man that's dead.

Washington Post

What's Going On

(Continued From Pg. 13)

"realistic" stage, could capture BLAVATSKY, whose thinking was to influence Einstein, Gandhi, and Nehru. Only AMAS, longplace to over 50 new musicals, could create a musical capturing BLAVATSKY.

THE WINDS OF CHANGE is a collaboration between playwrights Franklin C. Tinsmith, composer Joseph D'Agostino, and lyricist Gary Romero.

The entire production will be directed and staged by William Michael Mayer, author of the AMAS hit BOSTON, BOSTON (based on THE MERRY WIVES OF

WINDSOR). Musical Director is Les Richardson.

THE WINDS OF CHANGE opened at AMAS Thursday, February 4, and play Thursday through Sunday through February 28.

AMAS Repertory Theatre, Inc. was founded in 1969 by renowned actress Rosetta LeNoir, goddaughter of the great Bill "Bojangles" Robinson, and recent winner of the Catholic Actor's Guild St. Genesius Award Under Miss LeNoir's direction, AMAS created BUBBLING BROWN SUGAR, IT'S SO NICE TO

BE CIVILIZED, BOJANGLES, THE CRYSTAL TREE, and many other successful and noted musicals. AMAS is located at 1 East 104th St., next to

the Museum of the City of New York. Tickets are \$5.00, discounts for Seniors, children, and groups. TDF accepted. For reservations, call (212) 369-8000.

Artists And Educators Needed For Teen Arts Program

Professional artists and art educators are needed to serve as workshop leaders and critics during the 13th Annual New Jersey State Teen Arts Festival on June 1, 2 and 3 at Douglass College, New Brunswick.

The state festival is the culmination of the county teen arts festivals held each spring. The teen arts program stresses an integral part of the educational process. The program is highlighted by the state and county teen arts

festivals held each spring where students exhibit and perform, are sensitively critiqued, work directly with professional artists in hands-on workshops, and are exposed to career opportunities in all arts fields.

For further information, contact David Edelstein at the New Jersey State Teen Arts Program office, Bill Georges Road, North Brunswick, NJ 08902, telephone (201) 745-3898.

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I've known rivers.
I've known rivers ancient as the world and
older than the
flow of human blood in human veins.

My soul has grown deep like the rivers.

The Artist Remembered

Why do we choose to remember one artist while others perish? How does a life relate to poetry, and why and how do a people make that life a part of their own lives? These aren't simple answers to

